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THE HOLY CITY

A SACRED CANTATA

COMPOSED FOR THE

BIRMINGHAM MUSICAL FESTIVAL, 1882

BY

ALFRED R. GAUL

Mus. Bac., Cantab.

Op. 36

Price, 75 cents



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THE HOLY CITY

THE treatment of the subject of this work is almost entirely reflective, the more dramatic parts of the book, from which many of the numbers are taken, viz., the Vision of St. John, having already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio "The Last Judgment."

The first part of "The Holy City" was suggested by the passages of Scripture, "Here have we no continuing city," "Thy kingdom come," and sets forth the desire for a higher life, as expressed in the words, "My soul is athirst for God," which desire is followed by other passages expressive of the perfection of the higher life, such as "Eye hath not seen."

The second part was suggested by the words, "I saw a new heaven and a new earth, for the first heaven and the first earth were passed away," thus realizing the desire and promises contained in the first part.

With the exception of two hymns, a verse from Milton, and three verses from the Te Deum, the words are entirely Scriptural.

PART I

CONTEMPLATION

No. 1. INTRODUCTION (INSTRUMENTAL).

No. 2.—CHORUS.

No shadows yonder!
All light and song!
Each day I wonder,
And say, "How long
Shall time me sunder
From that dear throng?"

SOLO.—*Tenor*.

No weeping yonder!
All fled away!
While here I wander
Each weary day,
And sigh as I ponder
My long, long stay.

QUARTET (UNACCOMPANIED).

No partings yonder!
Time and space never
Again shall sunder.
Hearts cannot sever:
Dearer and fonder,
Hands clasp for ever.

CHORUS.

None wanting yonder!
Bought by the Lamb,
All gathered under
The evergreen palm;
Loud as night's thunder
Ascends the glad psalm.

Bonar.

No. 3.—AIR.—*Tenor*.

My soul is athirst for God, yea, even for
the living God: when shall I come to appear
before the presence of God?

My tears have been my meat day and
night, while they daily say unto me, Where
is now thy God? *Ps. xlii. 2, 3.*

O bring Thou me out of my trouble.

Ps. xxv. 17.

No. 4.—TRIO (UNACCOMPANIED).

Soprano, Mezzo-Soprano, and Contralto.
It shall come to pass that at eventide it
shall be light. *Zech. xiv. 7.*

And sorrow and sighing shall be no more.
Isa. xxxv. 10.

For the former things have passed away.
Rev. xxi. 4.

No. 5.—CHORUS.

They that sow in tears shall reap in joy: he that now goeth weeping shall come again rejoicing.

Ps. cxxvi. 6, 7.

For God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.

For God sent not His Son into the world to condemn the world; but that the world, through Him, might be saved.

St. John iii. 16, 17.

God is love.

I John iv. 8.

No. 6.—AIR.—*Contralto.*

Eye hath not seen, ear hath not heard, neither have entered into the heart of man the things which God hath prepared for them that love Him.

I Cor. ii. 9.

For He hath prepared for them a city, whose builder and maker is God.

Heb. xi. 10.

There remaineth, therefore, a rest for the people of God.

Therefore fear lest any come short of it.

Heb. iv. 9, 1.

No. 7.—CHORUS.

Treble and Alto Voices.

For thee, O dear, dear country,
Mine eyes their vigils keep;
For very love, beholding
Thy happy name, they weep.
The mention of thy glory
Is unction to the breast,
And medicine in sickness,
And love and life and rest.

Tenor and Bass Voices.

O one, O only mansion!
O Paradise of joy!
Where tears are ever banished,
And smiles have no alloy;
The Lamb is all thy splendour,
The Crucified thy praise,
His laud and benediction
Thy ransomed people raise.

Full Choir.

With jasper glow thy bulwarks,
Thy streets with emeralds blaze,
The sardius and the topaz
Unite in thee their rays;
Thine ageless walls are bonded
With amethyst unpriced;
The saints build up its fabric,
And the corner-stone is Christ.

Neale.

No. 8.—CHORUS.

Thine is the Kingdom, for ever and ever.

Matt. vi. 13.

I have looked for Thee, that I might behold
Thy power and glory.

Ps. lxxiii. 3.

PART II

ADORATION

No. 9.—INTERMEZZO (INSTRUMENTAL).

No. 10.—AIR.—*Bass.*

Thus saith the Lord, Behold, I create new heavens and a new earth: and the former shall not be remembered nor come into mind. But be ye glad and rejoice for ever in that which I create: for, behold, I create Jerusalem a rejoicing, and her people a joy.

Isa. lxxv. 17, 18.

And I saw a new heaven and a new earth: for the first heaven and earth were passed away. And I saw the *Holy City*, New Jerusalem.

Rev. xxi. 1, 2.

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

And I heard a great voice out of heaven saying, Behold the tabernacle of God is with men, and He will dwell with them, and they shall be His people, and God shall be with them, and be their God. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, nor any more pain; for the former things are passed away.

Rev. xxi. 3, 4.

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

I saw also the Lord sitting upon a throne, high and lifted up, and His train filled the temple. Above it stood the Seraphim, and one cried unto another, and said, Holy, holy, holy is the Lord of Hosts.

Isa. vi. 1, 2, 3.

No. 11A.—CHORUS.—*For a Double Choir.*

Let the heavens rejoice, and let the earth be glad! let the sea make a noise, and all that therein is!

Ps. xcvi. 11.

No. 11B.—AIR.—*Tenor.*

To the Lord our God belong mercies and forgivenesses.
Dan. ix. 9.

For like as a father pitieth his children, even so is the Lord merciful to them that fear Him.
Ps. ciii. 18.

No. 12A.—AIR.—*Contralto.*

Then shall the King say, Come, ye blessed of My Father, inherit the kingdom prepared for you from the foundation of the world.

Matt. xxv. 34.

For it is your Father's good pleasure to give you the kingdom
Luke xii. 32.

No. 12B.—SEMI-CHORUS (UNACCOMPANIED).

The fining pot is for silver, and the furnace for gold: but the Lord trieth the hearts.

Prov. xvii. 3.

No. 13.—AIR.—*Soprano.*

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb; therefore are they before the throne of God, and serve Him day and night in His temple.

Rev. vii. 14, 15.

And they shall shine as the brightness of the firmament, and as the stars for ever and ever.
Dan. xii. 3.

No. 14.—DUET.—*Soprano and Contralto.*

They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. And He that sitteth on the throne shall dwell among them.

Rev. vii. 16, 15.

No. 15.—QUARTET AND CHORUS.

Treble and Contralto Voices.

List! the Cherubic host, in thousand choirs,
Touch their immortal harps of golden wires,
With those just spirits who wear victorious palms

Singing everlastingly devout and holy psalms.
Milton.

SOLO.—*Bass.*

And I heard the voice of harpers harping with their harps; and they sung as it were a new song before the throne; and no man could learn that song but they which were redeemed.
Rev. xiv. 2, 3.

No. 16.—CHORUS.

Great and marvellous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of Saints!
Rev. xv. 3.

To Thee all angels cry aloud, the Heavens and all the Powers therein. To Thee Cherubim and Seraphim continually do cry, Holy, holy, holy is the Lord of Hosts!

Te Deum.

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting.

Ps. xc. 2.

Alleluia! Amen.

CONTENTS

1.	INTRODUCTION (INSTRUMENTAL).....	7
2.	<div style="display: flex; align-items: center;"> <div style="display: flex; flex-direction: column; align-items: center; margin-right: 10px;"> <div style="margin-bottom: 5px;">CHORUS</div> <div style="margin-bottom: 5px;">TENOR SOLO</div> <div style="margin-bottom: 5px;">QUARTET</div> <div style="margin-bottom: 5px;">CHORUS</div> </div> <div style="font-size: 3em; line-height: 1;">}</div> <div>.....</div> </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">No shadows yonder.....</div> <div style="text-align: right;">11</div> </div>
3.	AIR (TENOR).....	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">My soul is athirst for God.....</div> <div style="text-align: right;">15</div> </div>
4.	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">TRIO (UNACCOMPANIED—1ST SO-</div> <div style="margin-right: 10px;">PRANO, 2D SOPRANO, AND CON-</div> <div style="margin-right: 10px;">TRALTO)</div> <div style="font-size: 3em; line-height: 1;">}</div> <div>.....</div> </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">At eventide it shall be light.....</div> <div style="text-align: right;">18</div> </div>
5.	CHORUS.....	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">They that sow in tears.....</div> <div style="text-align: right;">20</div> </div>
6.	AIR (CONTRALTO OR MEZZO-SOPRANO)	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Eye hath not seen.....</div> <div style="text-align: right;">28</div> </div>
7.	CHORUS.....	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">For thee, O dear, dear country.....</div> <div style="text-align: right;">32</div> </div>
8.	CHORUS.....	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Thine is the kingdom.....</div> <div style="text-align: right;">36</div> </div>
9.	INTERMEZZO (INSTRUMENTAL).....	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">.....</div> <div style="text-align: right;">43</div> </div>
10.	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">{ AIR (BASS).....</div> <div style="margin-right: 10px;">CHORAL SANCTUS.....</div> <div style="font-size: 3em; line-height: 1;">}</div> <div>.....</div> </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">A new heaven and a new earth } Holy, holy, holy.....</div> <div style="text-align: right;">46</div> </div>
11.	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">{ A. CHORUS FOR A DOUBLE CHOIR....</div> <div style="margin-right: 10px;">B. AIR (TENOR).....</div> <div style="font-size: 3em; line-height: 1;">}</div> <div>.....</div> </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Let the heavens rejoice.....</div> <div style="text-align: right;">53</div> </div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">To the Lord our God.....</div> <div style="text-align: right;">67</div> </div>
12.	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">{ A. AIR (CONTRALTO).....</div> <div style="margin-right: 10px;">B. SEMI-CHORUS (UNACCOMPANIED)..</div> <div style="font-size: 3em; line-height: 1;">}</div> <div>.....</div> </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Come, ye blessed of My Father.....</div> <div style="text-align: right;">70</div> </div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">The fining pot is for silver.....</div> <div style="text-align: right;">74</div> </div>
13.	AIR (SOPRANO).....	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">{ These are they which came out of great } tribulation.....</div> <div style="text-align: right;">77</div> </div>
14.	DUET (SOPRANO AND CONTRALTO)....	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">They shall hunger no more.....</div> <div style="text-align: right;">81</div> </div>
15.	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">{ QUARTET AND CHORUS.....</div> <div style="margin-right: 10px;">SOLO (BASS).....</div> <div style="font-size: 3em; line-height: 1;">}</div> <div>.....</div> </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">List! the cherubic host.....</div> <div style="text-align: right;">86</div> </div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">And I heard the voice of harpers.....</div> <div style="text-align: right;">90</div> </div>
16.	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">{ CHORUS } { QUARTET }</div> <div style="font-size: 3em; line-height: 1;">}</div> <div>.....</div> </div>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">{ Great and marvellous are Thy works, } Lord God.....</div> <div style="text-align: right;">95</div> </div>

THE HOLY CITY

PART I. CONTEMPLATION No. 1. Introduction

Largo religioso M.M. $\text{♩} = 40$

ALFRED R. GAUL

PIANO

pp

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The tempo is 'Largo religioso' with a metronome marking of 40 quarter notes per minute. The first system is marked 'pp' (pianissimo). The music features a slow, contemplative melody with many triplets and sustained chords. The final system ends with a 6/4 time signature change.

Piu mosso M.M. $\text{♩} = 63$ *

A

cresc.

First system of musical notation for piano, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The music features a melody in the right hand and a harmonic accompaniment in the left hand. A crescendo marking (*cresc.*) is placed over the final measure.

*dim.**f* Horns

Second system of musical notation, measures 5-8. The piano part continues with the same texture. The horn part enters in measure 6 with a forte (*f*) dynamic. A decrescendo marking (*dim.*) is placed over the final measure of the piano part.

*p**cresc.*

Third system of musical notation, measures 9-12. The piano part continues. A piano (*p*) dynamic marking is placed at the beginning of measure 9. A crescendo marking (*cresc.*) is placed over the final measure.

f

Fourth system of musical notation, measures 13-16. The piano part continues. A forte (*f*) dynamic marking is placed at the beginning of measure 14. The horn part continues with sustained notes.

Ob.

Cl.

Fifth system of musical notation, measures 17-20. This system introduces woodwinds. The oboe (Ob.) and clarinet (Cl.) parts enter in measure 17. The piano part continues with sustained chords.

Fl.

Ob.

Fl.

Ob.

Sixth system of musical notation, measures 21-24. This system continues the woodwind entries. The flute (Fl.) and oboe (Ob.) parts are active throughout. The piano part continues with sustained chords.

* A dotted half-note to be a little faster than a half-note in $\frac{3}{2}$ time.

Str.

B

*cresc.**f**dim.**p*

Tempo I.

*rall.**f*

Tpts.

pp

C Tempo II.

*p**cresc.**f*

First system of a piano piece. The right hand features a melodic line with slurs and ties, while the left hand plays a steady accompaniment of eighth notes. Dynamics include *dim.* (diminuendo) and *cresc. f* (crescendo fortissimo).

Second system of the piano piece, continuing the melodic and accompanimental patterns from the first system. It includes a *dim.* (diminuendo) dynamic marking.

Third system of the piano piece. The right hand has a more active melodic line with slurs. Dynamics include *p* (piano), *rall* (rallentando), and *Hns.* (Hensler).

Tempo I.

Fourth system, marked *Tempo I.* The key signature changes to D major (indicated by a 'D' and a sharp sign). The right hand features triplets and slurs. The left hand has a simple accompaniment. Dynamics include *pp con sordini* (pianissimo con sordini).

Fifth system of the piece. The right hand continues with triplets and slurs. The left hand has a simple accompaniment. Dynamics include *morendo* (morendo).

Sixth system of the piece. The right hand continues with triplets and slurs. The left hand has a simple accompaniment. Dynamics include *rit.* (ritardando).

No.2. Chorus, TENOR SOLO AND QUARTET. "No Shadows Yonder."

Andante con moto M.M. ♩ = 88

ORGAN

Ped. to end of Sym.

Tpts.

rall.

a tempo

SOPR.

ALTO

TENOR

BASS

No sha-dows yon-der! All light and song! Each day I won-der And

No sha-dows yon-der! All light and song! Each day I won-der And

No sha-dows yon-der! All light and song! Each day I won-der And

No sha-dows yon-der! All light and song! Each day I won-der And

p *mf* *p* **A**

say, "How long Shall time me sun - der From that dear throng?"

p *mf* *p*

say, "How long Shall time me sun - der From that dear throng?"

p *mf* *p*

say, "How long Shall time me sun - der From that dear throng?"

p *mf* *p*

say, "How long Shall time me sun - der From that dear throng?"

p *mf* *p* **A** *pizz.*

TENOR SOLO

No weep - ing yon - der! All fled a - way!

pizz.

While here I wan - der Each wea - ry day, —

ad lib. *rall.*

And sigh as I pon - der My long, long stay.

ad lib. *rall.*

QUARTET (*unaccompanied*)

No part-ings yon - der! Time and space nev - er A - gain - shall sun - der,-

No part-ings yon - der! Time and space nev - er A - gain - shall sun - der,-

No part-ings yon - der! Time and space nev - er A - gain - shall sun - der,-

No part-ings yon - der! Time and space nev - er A - gain shall sun - der,-

rit.
Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for - ev - er.

rit.
Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for - ev - er.

rit.
Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for - ev - er.

rit.
Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for - ev - er.

rit.

B CHORUS

B
None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

B
None want-ing yon - der! Bought by the Lamb,

All ga-ther'd un - der The ev - er-green palm -

All ga-ther'd un - der The ev - er-green palm -

All ga-ther'd un - der The ev - er-green palm -

All ga-ther'd un - der The ev - er-green palm -

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

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Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

No.3. Air (TENOR).—"My Soul is Athirst for God"

Andante religioso

Andante religioso M.M. ♩ = 76

PIANO

My soul is a-thirst for God, yea, e'en for the liv - ing

God; When shall I come, come to ap-pear be - fore the presence of

*rall.**rall.*A *atempo*

God?

My tears have been my meat day and

atempo

Ed. *

f Più mosso

night, my tears have been my meat day and night, While they dai - ly say un-to
have been my meat day and night,

Più mosso

f

me, where, where is now thy God! while they dai - ly say un-to

me, where is now thy God, where is now thy

f

rit. *p* Tempo I. B

God, where thy God! My soul is a-thirst for God, my

Tempo I. B

rit.

mf

soul is a-thirst for God, O bring me out,

mf

out of my trou-ble. O bringThou me out of my trou-ble, my

dim. C trou - ble, *rit. a tempo* My soul is a-thirst for *a tempo*

rit.

*Red. **

God, yea, e'en for the liv - ing God; When shall I come, come

rit. *rit.* to ap-pear be-fore the pre-sence, the pre-sence of God? *a tempo*

rit. *rit.* *rall.*

No. 4. Trio (*Unaccompanied*).—"At Eventide it Shall be Light"

Allegretto con moto M.M. ♩ = 84

SOPR. I. *mf* It shall come to pass that at ev - en - tide it shall be light,

SOPR. II. *mf* It shall come to pass that at ev - en - tide it shall be light,

CONTRALTO *mf* It shall come to pass that at ev - en - tide it shall be light, and *p*

p and sor - row and sigh - ing, sor - row and sigh - ing shall be no more, shall *mf*

p and sor - row and sigh - ing, sor - row and sigh - ing shall be no more, shall *mf*

sor - row and sigh - ing, sor - row and sigh - ing shall be no more, shall *mf*

p be no more, shall be no more, sor - row and sigh - ing shall be no more, shall *p*

be no more, shall be no more, sor - row and sigh - ing shall be no more, shall *p*

be no more, shall be no more, sor - row and sigh - ing shall be no more, shall *p*

mf be no more, shall be no more, sor - row and sigh - ing shall be no more,

mf be no more, shall be no more, sor - row and sigh - ing shall be no more,

mf be no more, shall be no more, sor - row and sigh - ing shall be no more; for the *f*

f
the
the form-er things have pass'd a-way,
form-er things have pass'd a-way, have pass'd a-way the

form-er things have pass'd a-way, have pass'd a-way, the form-er things have
pass'd a-way, — have pass'd, have pass'd a-way, the form-er things have
form-er things have pass'd a-way, the form-er things have

mf *dim.* *rall.* *mf*
pass'd a-way, have pass'd a-way, have pass'd a-way, a-way. It shall come to
mf *dim.* *rall.* *mf*
pass'd a-way, have pass'd a-way, have pass'd a-way, a-way. It shall come to
mf *dim.* *rall.* *mf*
pass'd a-way, have pass'd a-way, have pass'd a-way, a-way. It shall come to

rall. *p* *dim.*
pass that at ev-en-tide it shall be light, it shall, it shall be light.
rall. *p* *dim.*
pass that at ev-en-tide it shall be light, it shall, it shall be light.
rall. *p* *dim.*
pass that at ev-en-tide it shall be light, it shall, it shall be light.

No. 5. Chorus.—“They That Sow in Tears”

Allegretto Pastorale

mf

SOPR. They that sow in tears shall reap in joy, shall reap in joy,— they that

ALTO — — — — —

TENOR — — — — —

BASS — — — — —

PIANO *mf* Two beats in a measure

Allegretto Pastorale M M $\text{♩} = 72$

mf sow in tears shall reap, shall reap in joy, shall reap in

f

mf They that sow in tears shall reap in joy, shall reap in

f

mf They that sow in tears shall reap in joy, shall reap in joy, shall reap

f

They that sow in tears shall reap in joy, shall reap

mf

joy, in joy, shall reap in joy, in joy, shall reap in

joy, in joy, shall reap in joy, in joy, shall reap in

— shall reap in joy, shall reap, — shall reap in joy, shall reap —

— shall reap in joy, shall reap, — shall reap in joy, in

A *p* joy, shall reap in joy, shall reap in
f joy, shall reap in joy, shall reap in
— shall reap in joy, shall reap in joy, shall reap —
A — shall reap in joy, shall reap in joy, shall reap —
p — shall reap in joy, shall reap in joy, shall reap —
f — shall reap in joy, shall reap in joy, shall reap —

joy, in joy, shall reap in joy in joy, shall reap in
joy, in joy, shall reap in joy in joy, shall reap in
— shall reap in joy, shall reap, shall reap in joy, shall reap —
— shall reap in joy, shall reap, shall reap in joy, in

p joy, shall reap in joy, shall reap in
f joy, shall reap in joy, shall reap in
— shall reap in joy, shall reap in joy, shall reap in
p — shall reap in joy, shall reap in joy, shall reap in
f — shall reap in joy, shall reap in joy, shall reap in

joy, shall reap in joy, — he — that now go-eth

joy, shall reap in joy, —

joy, shall reap in joy, — he

joy, shall reap in joy, —

B dim. *p*

weep - ing, he that now go-eth weep - ing shall come a-gain re-

— that now go-eth weep - ing, he that now go-eth weep - ing shall

cresc. *cresc.* *cresc.*

joi - cing, re - joi - cing, *p*

he — that now go-eth weep - ing,

come a-gain re - joi - cing,

he — that now go-eth

f *dim.* *C* *p* *C*

[illegible]

sow in tears shall reap, shall reap in joy, shall reap in joy, in

mf They that sow in tears shall reap in joy, shall reap in joy, in

mf They that sow in tears shall reap in joy shall joy, shall reap, — shall reap in

mf They that sow in tears shall reap in joy, shall reap, — shall reap in

mf

joy, shall reap in joy, in joy, shall reap in joy, — shall

joy, shall reap in joy, in joy, shall reap in joy, — shall

joy, shall reap, — shall reap in joy, shall reap, — shall reap in joy, — shall

joy, shall reap, — shall reap in joy, in joy, shall reap in joy, — shall

reap in joy, shall reap in joy, shall reap in joy.

rall. *dim.*

reap in joy, shall reap in joy, shall reap in joy.

rall. *dim.*

reap in joy, shall reap in joy, shall reap in joy.

rall. *dim.*

reap in joy, shall reap in joy, shall reap in joy.

rall. *dim.*

mf (unaccompanied)

For God so lov-ed the world, so lov-ed the world, that He

For God so lov-ed the world, so lov-ed the world, that He gave His

For God so lov-ed the world, so lov-ed the world, that He

For God so lov-ed the world, so lov-ed the world, that He

mf

gave His on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-

on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-

gave His on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-

gave His on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-

cresc.

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

f *pp*

* A Quarter-note in this movement to be a little slower than a Dotted Quarter-note in the previous movement.

per-ish, but have ev-er-last-ing life, ev-er-last-ing life, ev-er-

per-ish, but have ev-er-last-ing life, ev-er-last-ing life, ev-er-

per-ish, but have ev-er-last-ing life, ev-er-last-ing life, ev-er-

per-ish, but have ev-er-last-ing life, ev-er-last-ing life, ev-er-

last-ing life. For God sent not His Son in-to the world to con-

ev-er-last-ing life. For God sent not His Son in-to the world to con-

last-ing life. For God sent not His Son in-to the world to con-

last-ing life. For God sent not His Son in-to the world to con-

demn the world, to con-demn the world; but that the world thro'

demn the world, to con-demn the world; but that the world thro'

demn the world, to con-demn the world; but that the world thro'

demn the world, to con-demn the world; but that the world thro'

dim. *p*

Him might be sav - ed, that the world thro' Him might be sav - ed,

Him might be sav - ed, that the world thro' Him might be sav - ed,

Him might be sav - ed, that the world thro' Him might be sav - ed, that the

Him might be sav - ed, that the world thro' Him might be sav - ed,

dim. *f*

ff

but that the world thro' Him might be sav - ed, that the world thro'

ff

but that the world thro' Him might be sav - ed, that the world thro'

world, that the world thro' Him might be sav - ed, that the world thro'

ff

but that the world thro' Him might be sav - ed, that the world thro'

ff

dim. *p* *pp*

Him might be sav - ed. God is love, — is love

Him might be sav - ed. God — is love, is love

Him might be sav - ed. God — is love, is love

Him might be sav - ed. God is love, — God is love, is love

dim. *p* *pp*

No. 6.*Air (CONTRALTO)—"Eye Hath Not Seen"

Largo religioso

PIANO

Largo religioso M.M. $\text{♩} = 40$

Reeds

rall.

Andantino religioso

Eye hath not seen, ear hath not heard, nei - ther have

Andantino religioso M.M. $\text{♩} = 60$

en - ter'd in - to the heart of man the things which God, which

God hath pre - par'd for them - that love Him, for them - that

love Him, B the things which God hath pre - par'd, pre -

* At the Birmingham Festival this Air was sung in the key of G; an arrangement in its original key will be found at the end of the work.
H.C.-109

C Più mosso

par'd for them that love

Him.

C Più mosso M.M. ♩ = 88

For

He hath pre - par'd — for them — a ci - ty, whose

build - er and ma - ker is God, He hath pre -

par'd — pre - par'd — for them a ci - ty, whose

rall. **D** Tempo I.

build - er and ma - ker is God. Eye hath not seen,

rall. Tempo I.

hath not seen the things pre - par'd for them that love Him.

E Tempo II.

There re - main - eth there - fore a rest for the

E Tempo II.

peo - ple, the peo - ple of God; there - fore fear, there - fore

fear, lest a - ny come short of it, there - fore

fear, ————— there-fore fear, ————— lest a - ny come short of

it, lest a - ny come short, come short of it. *rit.* **F** Tempo I. Eye hath not

seen, ear hath not heard, nei - ther have en - ter'd

in - to the heart of man the things which God hath pre -

par'd, pre - par'd for them that love Him. *rall.* *pp*

No.7. Chorus.—"For Thee, O Dear, Dear Country"

Tempo moderato M.M. ♩ = 100

PIANO

1st & 2nd SOPRANOS

mf *grazioso*

For thee O—dear, dear coun-try, Mine eyes their vi-gils

ALTO

mf Mine eyes their vi-gils*rit.**mf* *grazioso*

keep; For ve-ry love, be - hold - ing Thy hap - py name, they weep. The

keep; For ve-ry love, be - hold - ing Thy hap - py name, they weep. The

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

1st & 2nd TENORS

f *rall.* *f*

sick - ness, And love, and life, and rest. O one, O - on - ly mansion! O

sick - ness, And love, and life, and rest. O

f *rall. Horns* *f* *An octave lower*

p *f*

Par - a - dise of joy! Where tears are ev - er ban - ish'd And

Par - a - dise of joy! Where tears are ev - er ban - ish'd And

p *f*

mf *f*

smiles have no al - loy; The Lamb is all thy splendor; The Cru - ci - fied thy

smiles have no al - loy; The Lamb is all thy splendor; The Cru - ci - fied thy

mf *f*

mf *cresc.* *f* *rall.*

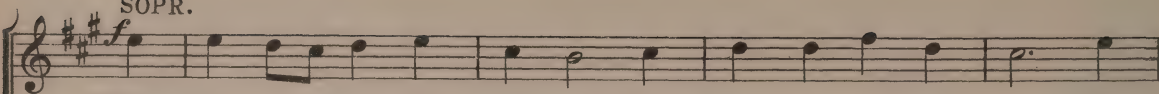
praise, His laud and be - ne - dic - tion Thy ran - som'd peo - ple raise.

mf *cresc.* *f* *rall.*

praise, His laud and be - ne - dic - tion Thy ran - som'd peo - ple raise.

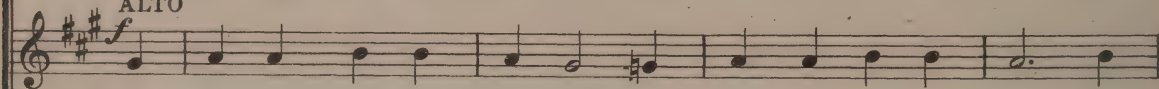
mf *cresc.* *f* *rall.*

SOPR.



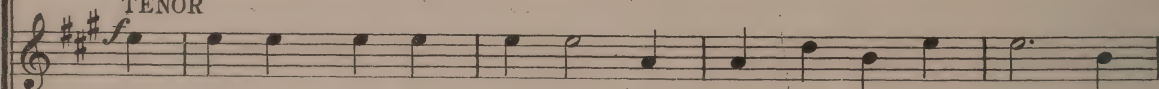
With jas - per glow thy bul-warks, Thy streets with em'-rals blaze; The

ALTO



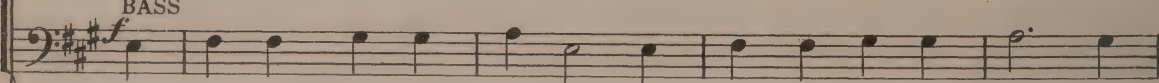
With jas - per glow thy bul-warks, Thy streets with em'-rals blaze; The

TENOR

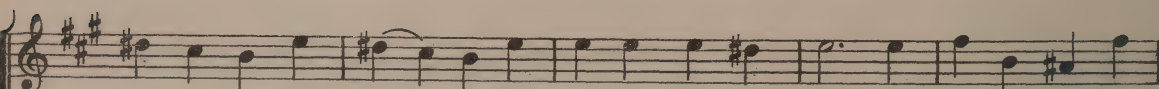


With jas - per glow thy bul-warks, Thy streets with em'-rals blaze; The

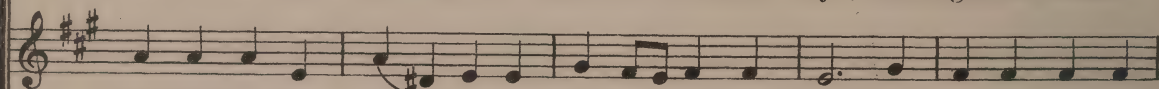
BASS



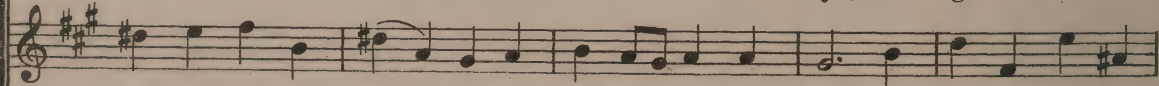
With jas - per glow thy bul-warks, Thy streets with em'-rals blaze; The



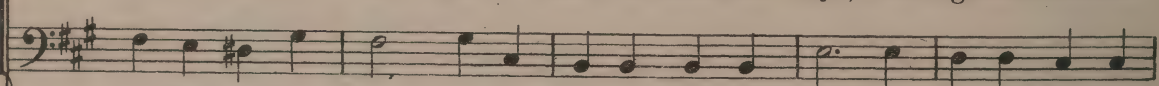
sardius and the to - paz U - nite in thee their rays; Thine age-less walls are



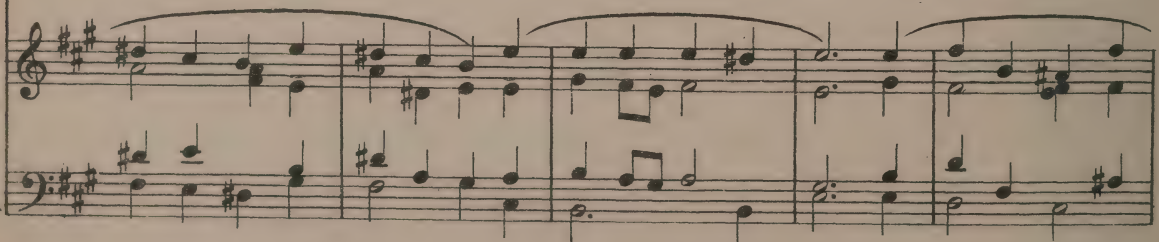
sardius and the to - paz U - nite in thee their rays; Thine age-less walls are



sar-dius and the to - paz U - nite in thee their rays; Thine age-less walls are



sardius and the to - paz U - nite in thee their rays; Thine age-less walls are



rit. ff

bond-ed With a - me-thyst un - priced; The Saints build up its fa - bric, And the

rit. ff

bond-ed With a - me-thyst un - priced; The Saints build up its fa - bric, And the

rit. ff

bond-ed With a - me-thyst un - priced; The Saints build up its fa - bric, And the

rit. ff

bond-ed With a - me-thyst un - priced; The Saints build up its fa - bric, And the

G a tempo *rall.*

cor - ner - stone is Christ.

a tempo *rall.*

cor - ner - stone is Christ.

a tempo *rall.*

cor - ner - stone is Christ.

a tempo *rall.*

cor - ner - stone is Christ.

G a tempo *rall.*

Attacca No. 8

No. 8. Chorus. — "Thine is The Kingdom"

H Allegro vivace

SOPR.

1st & 2nd
ALTO

TENOR

BASS

PIANO

Thine is the king-dom for - ev - er and ev - er,

Thine is the king-dom for - ev - er and ev - er,

Thine is the king-dom for - ev - er and ev - er,

Thine, Thine is the king-dom for - ev - er and ev - er,

H Allegro vivace M. M. = 120

Thine is the king-dom for - ev - er and ev - er, Thine, O

Thine is the king-dom for - ev - er and ev - er, Thine, Thine, O

Thine is the king-dom for - ev - er and ev - er, Thine, O

Thine Thine is the king-dom for - ev - er, Thine, Thine, O

I ff

Lord is the king-dom for - ev - er, Thine O Lord, is the

Lord is the king-dom for - ev - er, Thine O Lord, is the

Lord is the king-dom for - ev - er, Thine O Lord, is the

Lord is the king-dom for - ev - er, Thine O Lord, is the

J

king-dom for - ev - er.

king-dom for - ev - er.

king-dom for - ev - er.

king-dom for - ev - er. I have look-ed for Thee that I might be-hold Thy pow'r and

I have look-ed for Thee, that I might be-hold Thy pow'r and glo - ry, Thy pow'r and

glo - ry, I have look-ed for Thee, have look - ed for Thee, for

I have look-ed for Thee that I might be hold Thy pow'r and

glo - ry, Thy pow'r and glo - ry, have look - ed for Thee, have look - ed for

Thee, for Thee, have look-ed for Thee, have look - ed for

I have look - ed for Thee, that I might be - hold Thy pow'r and
 glo - ry, have look - ed for Thee, that I might — be -
 Thee, have look - ed for Thee, that I might be -
 Thee, have look - ed for Thee, that I might — be -

ff
 glo - ry, Thy pow'r and glo - ry, Thy pow'r and glo - ry,
 hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,
 hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,
 hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,

mf
 I have look - ed for Thee, I have look - ed for Thee, I have
 I have look - ed for Thee, I have
 I have look - ed for Thee, I have look - ed for Thee,
 for Thee, — I have

look-ed for Thee, have look - - ed for Thee, that I might be-
 look-ed for Thee, that I might be-hold Thy pow'r and glo - ry, I
 look-ed for Thee, that I might be-hold Thy pow'r and glo - ry, I

hold,— *cresc* that I might be - hold, *cresc* that I might be-
 might be - hold, I might be - hold Thy
 Thy pow'r and glo - ry, *cresc* Thy pow'r and glo - ry,
 might be - hold, I might be - hold Thy

hold— Thy pow-er, Thy pow-er and glo - ry, Thy pow-er and
 pow'r, *ff* Thy pow'r and glo - ry, Thy pow'r and
 Thy pow'r and glo - ry, *ff* Thy pow'r and glo - ry, Thy pow-er and
 pow'r, Thy pow'r, Thy pow'r and glo - ry, Thy pow'r and

M

glo - ry, Thine, Thine is the king - dom for - ev - er and ev - er,

glo - ry, Thine, Thine is the king - dom for - ev - er and ev - er,

glo - ry, Thine, Thine is the king - dom for - ev - er and ev - er,

glo - ry, Thine, Thine is the king - dom for - ev - er and ev - er, and ev - er

M

ff

Thine is the king - dom for - ev - er and ev - er, Thine, O

Thine is the king - dom for - ev - er and ev - er, Thine, Thine, O

Thine is the king - dom for - ev - er and ev - er, Thine, O

Thine is the king - dom for - ev - er and ev - er, Thine, Thine, O

Lord is the king - dom for - ev - er, Thine, O Lord, is the

Lord is the king - dom for - ev - er, Thine, O Lord, is the

Lord is the king - dom for - ev - er, Thine, O Lord, is the

Lord is the king - dom for - ev - er, Thine, O Lord, is the

king-dom for - ev - er, I have look - ed for Thee, I have look - ed for
 king-dom for - ev - er, I have look - ed for Thee, I have look - ed for
 king-dom for - ev - er, I have look - ed for Thee, I have look - ed for
 king-dom for - ev - er, I have look - ed for Thee, I have look - ed for

N
 Thee that I might be - hold, that I might be - hold Thy
 Thee that I might be - hold, that I might be - hold Thy
 Thee that I might be - hold, that I might be - hold Thy
 Thee that I might be - hold, that I might be - hold Thy

N
 pow'r, Thy pow'r and glo - ry, Thine, Thine O
 pow'r, Thy pow'r and glo - ry, Thine, Thine O Lord,
 pow'r, Thy pow'r and glo - ry, Thine, Thine O Lord,
 pow'r, Thy pow'r and glo - ry, Thine, Thine O Lord,

Lord, — is the king - - dom, the king-dom for -

Thine, O Lord, Thine O Lord is the king-dom for -

Thine, O Lord, Thine O Lord is the king-dom for -

Thine, O Lord, Thine O Lord is the king-dom for -

[illegible][illegible]

PART II
ADORATION

Allegretto con moto M.M. ♩ = 112

p

A

B

l.h.

This page of musical notation is for a piano piece, likely in the key of F# major (three sharps). It consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features dense chordal textures in the right hand and a melodic line in the left hand. A "l.h." marking is present in the second measure.
- System 2:** Continues the chordal texture in the right hand and the melodic line in the left hand. Another "l.h." marking is present in the second measure.
- System 3:** The right hand begins to play a descending arpeggiated figure. A "C" marking is present in the fourth measure.
- System 4:** The arpeggiated figure continues in the right hand, while the left hand plays a more active melodic line. An "8" marking is present in the first measure.
- System 5:** The arpeggiated figure continues in the right hand, and the left hand plays a melodic line. An "8" marking is present in the first measure.
- System 6:** The arpeggiated figure continues in the right hand, and the left hand plays a melodic line. A "D" marking is present in the fourth measure.
- System 7:** The arpeggiated figure continues in the right hand, and the left hand plays a melodic line. A "f" marking is present in the fourth measure.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is four sharps (F#, C#, G#, D#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics and tempo markings are used throughout to guide the performer.

System 1: The piece begins with a treble staff containing a series of chords and a bass staff with a melodic line. A *ff* (fortissimo) dynamic marking is present in the treble staff.

System 2: The tempo changes to *a tempo*. The treble staff features a *rit.* (ritardando) marking and a *f* (forte) dynamic. A key signature change to three sharps (F#, C#, G#) is indicated by a sharp sign on the F line.

System 3: Continues the musical development with complex chordal textures in both staves.

System 4: Further development of the musical themes, maintaining the three-sharp key signature.

System 5: A key signature change to two sharps (F#, C#) is indicated by a sharp sign on the C line. The system includes a *rit.* marking and a *p a tempo* (piano, at tempo) instruction.

System 6: Continues with the two-sharp key signature, featuring a *rit.* marking and a *p a tempo* instruction.

System 7: The final system on the page, ending with a *pp* (pianissimo) dynamic marking in the bass staff.

No. 10. Solo and Choral Sanctus.*—"A New Heaven and a New Earth"

BASS *f ad lib.* *mf*

Thus saith the Lord, Be-hold I cre-ate new heav'ns and a new earth, and the

PIANO *f* Trumpets *ad lib.* *Larghetto* M.M. = 58

ad lib.

form-er shall not, shall not be re-mem-ber'd, the form-er shall not
the form-er the form-er

shall not be re-mem-ber'd nor come in-to mind, nor come in-to mind, the

Arit. a tempo f

form-er shall not come in-to mind. But be ye glad and rejoice for-ev-er in

rit. a tempo f

* The Choral Sanctus to be sung at a distance from the Orchestra by a small Choir.
H. C.- 109

that which I cre-ate: for be-hold, I cre-ate, be-hold, I cre-ate Je-

ru-sa-lem a rejoic-ing, and her peo-ple a joy, Je-ru-sa-lem a rejoic-ing, and her

peo-ple a joy.

B

C *mf* 1 2 3 4

And I saw a new heav'n and a new earth, for the

C *fz*

first heaven and earth were pass'd a - way, were pass'd a - -

p

fz

7

Slowly CHORUS

SOPR. *pp*

Ho - ly, Ho - ly,

ALTO *mp*

Ho - ly, Ho - ly,

TENOR *mp*

Ho - ly, Ho - ly,

rit. ad lib. rit.

way, and I saw the Ho - ly Ci - ty, new Je - ru - sa - lem.

Slowly M.M. ♩ = 40

rit. ad lib. rit. pp

rit.

Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,

rit.

Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly, Lord of Hosts,

rit.

Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,

CHORUS

rit.

Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,

Tempo I.

rit.

E

SOLO

rit. a tempo

And I heard a great voice out of Heav'n say-ing, Be -

E

*a tempo**fz**rit.**f**fz**rit.*

A little slower

p

hold the ta-ber-na-cle of God is with men, and He will dwell with them and

A little slower

*rit.**mf**rit.*

they shall be His peo-ple, and God shall be with them, and be their God.

*rit.**mf*

F Faster

mf

And God shall wipe a-way all tears from their eyes, and there shall be

F Faster M.M. = 63

mf

no — more death, nei-ther sor-row, nor cry-ing, nor a - ny more pain, nor

p *mf*

G **CHORUS** *Slowly* *pp* *3*

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

rit. *pp*

a - ny more pain, for the for - mer things have pass'd a - way.

rit. **G** *Slowly* *M.M.* = 40 *pp* *3*

rit. *3* *3*

Ho - ly Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

rit. *3*

Ho - ly Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

rit. *3*

Ho - ly Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

CHORUS *pp* *3* *rit.* **SOLO**

Ho - ly Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts. I

Tempo I. *rit.* *3*

saw al - so the Lord, sit - ting up - on a Throne,

fz

high and lift - ed up, and His train fill - ed the Tem - ple.

ff *dim.*

p *H* *atempo* A - bove it stood the Se - ra - phim, and one cried un - to an -

H *atempo* *rall.* *p* *cresc.* *rit.*

Basses and Tenors of Chorus to sing in unison with Solo Bass.

f *Slowly* o - ther and said:- Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

Slowly *M.M. = 40*

rit. I Tempo I.

Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

I Tempo I. M.M. ♩ = 58

Harp

a tempo

No. 11a. Chorus for a Double Choir. "Let The Heavens Rejoice"

Allegro maestoso M.M. ♩ = 120

PIANO

f

This musical score is for a piano accompaniment of a double choir chorus. It is written in common time (C) and begins with a forte (*f*) dynamic. The tempo is marked 'Allegro maestoso' with a metronome marking of 120 quarter notes per minute. The score is organized into five systems, each with a grand staff (treble and bass clefs). The first system includes a piano label and a forte dynamic marking. The music features a variety of textures, including block chords, moving lines, and arpeggiated figures. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second system. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively yet majestic feel. The score concludes with a final cadence in the fifth system.

A

1st CHOIR

SOPR. 1 Let the heav'ns re - joice, let the

2 ALTO Let the heav'ns re - joice, let the

3 TENOR Let the heav'ns re - joice, let the

4 BASS Let the heav'ns re - joice, let the

2d CHOIR

SOPR. Let the heav'ns re - joice,

ALTO And let the earth be

TENOR And let the earth be

BASS And let the earth be

And let the earth be

Drum

1 heav'ns re - joice, re - joice, re -

2 heav'ns re - joice, re - joice, re -

3 heav'ns re - joice, re - joice, re -

4 let the heav'ns re - joice, re - joice,

S glad, the heav'ns re-joice, let the heav'ns

A glad, the heav'ns re-joice, let the heav'ns

T glad, the heav'ns re-joice, let the heav'ns

B glad, the heav'ns re-joice, let the heav'ns

1 joyce, re - joyce, and let the earth be

2 joyce, re - joyce, and let the earth be

3 joyce, re - joyce, and let the earth the earth be

4 joyce, re - joyce, and let the earth be

S let the heav'ns re - joyce, and let the earth be

A let the heav'ns re - joyce, and let the earth be

T let the heav'ns re - joyce, and let the earth be

B let the heav'ns re - joyce, and let the earth be

1 glad, let the heav'ns be glad, let the

2 glad, let the heav'ns be glad, let the

3 glad, let the heav'ns be glad, let the

4 glad, let the heav'ns be glad, let the

S glad, let the heav'ns be glad, let the

A glad, let the heav'ns re - joyce, re - joyce,

T glad, let the heav'ns re-joyce and let the earth be glad,

B glad, the heav'ns, the heav'ns re - joyce,

1 heav'ns re-joice, and let the earth be glad, let the
 2 heav'ns re-joice, the heav'ns re-joice, let the
 3 heav'ns re-joice, the heav'ns re-joice, let the
 4 heav'ns re-joice, the heav'ns re-joice, let the
 S re-joice, let the heav'ns re-joice,
 A let the heav'ns re-joice,
 T let the heav'ns re-joice,
 B let the heav'ns re-joice,

1 earth be glad, re-joice, and let the earth be
 2 earth be glad, re-joice, and let the earth be
 3 earth be glad, re-joice, and let the earth be
 4 earth be glad, re-joice, and let the earth be
 S let the heav'ns re-joice, and let the earth be
 A let the heav'ns re-joice, and let the earth be
 T let the heav'ns re-joice, and let the earth be
 B let the heav'ns re-joice, and let the earth be

B

1 glad, let the sea

2 glad, let the sea

3 glad, let the sea

4 glad, let the sea

S glad, let the sea make a

A glad, let the sea make a

T glad, let the sea make a

B glad, let the sea make a

f

3

1 make a noise, and all that there - in is, let the

2 make a noise, and all that there - in is, let the

3 make a noise, and all that there - in is, let the

4 make a noise, and all that there - in is, let the

S noise, and all that there - in is,

A noise, and all that there - in is,

T noise, and all that there - in is,

B noise, and all that there - in is,

f

1 sea make a noise, and all that there - in

2 sea make a noise, and all that there - in

3 sea make a noise, and all that there - in

4 sea make a noise, and all that there - in

S let the sea make a noise, and all that there - in

A let the sea make a noise, and all that there - in

T let the sea make a noise, and all that there - in

B let the sea make a noise, and all that there - in

r.h.

1 is, let the sea make a noise and

2 is, let the sea make a noise and

3 is, let the sea make a noise and

4 is, let the sea make a noise and

S is, let the sea make a noise, and

A is, let the sea make a noise, and

T is, let the sea make a noise, and

B is, let the sea make a noise, and

f

1 all that there - in is, and all that there - in

2 all that there - in is, and all that there - in

3 all that there - in is, and all that there - in

4 all that there - in is, and all that there - in

S all that there - in is, and all that there - in

A all that there - in is, and all that there - in

T all that there - in is, and all that there - in

B all that there - in is, and all that there - in

cresc.

1 is, and *cresc.* all that there - in is, the sea, and

2 is, and *cresc.* all that there - in is, the sea, and

3 is, and *cresc.* all that there - in is, the sea, and

4 is, and *cresc.* all that there - in is, the sea, and

S is, and *cresc.* all that there - in is, the sea, and

A is, and *cresc.* all that there - in is, the sea, and

T is, and *cresc.* all that there - in is, the sea, and

B is, and *cresc.* all that there - in is, the sea, and

ff *C*

1 all that there - in is.

2 all that there - in is.

3 all that there - in is.

4 all that there - in is, *f* Let the heav'ns re - joice, and let the

S all that there - in is.

A all that there - in is.

T all that there - in is.

B all that there - in is, *f* Let the heav'ns re - joice, and let the

ff *C* *f*

BOTH CHOIRS

4B Let the heav'ns re - joice, and let the earth, let the earth be

earth, let the earth be glad, let the heav'ns re-joice, and let the earth be

Let the heav'ns re - joice, and let the earth, let the earth be -
 glad, let the heav'ns re - joice, and the earth be glad, let the earth be
 glad, the earth be glad, and let the earth, let the earth be
 let the heav'ns re - joice, and let the earth, let the earth be -
 glad, let the heav'ns re-joice, the heav'ns re -
 glad, let the heav'ns re - joice, — and let the earth, let the earth be
 glad, let the heav'ns re - joice, the heav'ns re -
 glad, let the heav'ns re - joice, let the earth be glad,
 joice, let the heav'ns re - joice,
 glad, let the heav'ns re - joice, let the heav'ns re -
 joice, let the heav'ns, let the heav'ns re - joice, let the
 joy, let the heav'ns re - joice, let the heav'ns re -

mf
 let the heav'ns re - joice, and let the
 joice, the heav'ns re - joice, and let the earth, the earth be
 heav'ns re - joice, let the earth be

mf
 let the heav'ns re - joice, and let the earth, and let the earth, the
 earth be glad, and let the earth be glad, the earth, the earth
 glad,
 glad, let the heav'ns re - joice, and let the

earth be glad,
 be glad, let the heav'ns re - joice, and let the earth, let the earth be
 let the heav'ns re - joice,
 earth be glad, let the heav'ns re - joice, the heav'ns re -

let the
glad, let the heav'ns re - joice, the heav'ns, let the heav'ns re -
let the heav'ns re - joice, and let the earth, the earth be glad, the
joice, let the heav'ns re - joice, re - joice, the heav'ns re - joice,

heav'ns, the heav'ns re - joice, let the heav'ns re -
joice, and let the earth, the earth be glad, let the heav'ns re -
earth be glad, the earth be glad, let the heav'ns re -
let the heav'ns re -

D *f*

joice, let the heav'ns re - joice, let the earth be glad, let the heav'ns re - joice, and
joice, let the heav'ns re - joice, let the earth be glad, let the heav'ns, let the
joice, let the heav'ns re - joice, re - joice, let the heav'ns re - joice, and let the
joice, let the earth be glad, let the earth be glad, and let the

D *f*

let the earth be glad,
 heav'n's re - joice, let the heav'n's re - joice, and let the
 earth, and let the earth, the earth be glad, let the heav'n's re -
 earth be glad, let the heav'n's re - joice, and let the

glad, *ff* glad,
 let the earth be and the earth, and let the earth be glad, let the heav'n's and
 earth be glad, *ff* let the earth be glad, and
 joyce, the heav'n's re - joyce, and the earth, and let the earth be glad, let the heav'n's and
 earth, the earth be glad, *ff* and let the earth be glad, and

let the earth be glad, and let the earth be glad, and let the
 let the earth be glad, and let the earth be glad, and let the
 let the earth be glad, and let the earth be glad, and let the
 let the earth be glad, let the heav'n's and let the earth be glad, and let the

heav'ns re - joice, let the heav'ns, and let the
 heav'ns re - joice, and let the
 heav'ns re - joice, let the heav'ns, let the heav'ns re - joice,
 heav'ns re - joice, and let, let the heav'ns re -

E

earth be glad, the
 earth, let the heav'ns re - joice, let the earth be -
 let the earth be glad, let the heav'ns re - joice,
 joyce, and let the

rall. earth be *rall.* *ff* glad, let the *a tempo*
 let the earth be glad, let the *a tempo*
 earth be glad, let the *a tempo*
 earth be glad, let the *a tempo*

rall. *ff* *a tempo*

heav'ns re-joice, and let the earth, let,
 heav'ns re-joice, and let the earth, let,
 heav'ns re-joice, and let the earth, let
 let the heav'ns re-joice, and let the earth,

rall. and let the earth be glad. *a tempo*
rall. and let the earth be glad. *a tempo*
rall. and let the earth be glad. *a tempo*
rall. and let the earth be glad. *a tempo*

and let the earth be glad. *a tempo*
 and let the earth be glad. *a tempo*
 and let the earth be glad. *a tempo*
 and let the earth be glad. *a tempo*

No. 11b. Air (TENOR). — "To The Lord Our God"

Andante religioso

mf

Andante religioso M.M. ♩ = 72

To the Lord our

PIANO

*mf**dim. rall.**a tempo*

God, to our God be-long mer-cies

and for - give-ness-es and for -

give-ness-es,

to our God be-long mer-cies and for -

give - ness - es,

to our God

be-long mer - cies

*mf**cresc.*

mf For like as a fa-ther *p* pi - ti-eth his

dim. mf *p*

mf chil-dren, ev-en so is the Lord *p* mer-ci-ful to them that fear Him,

mf *p*

mf For like as a fa-ther *p* pi - ti-eth his

mf *p*

mf chil-dren, ev-en so is the Lord *p* mer-ci-ful to them that fear Him,

mf *p*

mf mer-ci-ful to them that fear Him, to that them _____ that fear _____

mf *p*

mf Him, to them, to them that fear — Him. *rit. dim.* *a tempo*

mf is merci-ful *rit. dim.* *a tempo* *mf*

mf To the Lord — our God, to our

mf

God be-long mer-cies, and for-give-ness-es, and for-givenesses,

To our God be-long mer-cies, and — for -

give - ness - es, and — for - give - ness - es. *rall.* *a tempo*

rall. *dim.*

No. 12a. Air (CONTRALTO). — "Come, Ye Blessed"

ad lib. *p* **Andantino**

Then shall the King say, Come, come. Come, ye

PIANO *ad lib.* *legato* **Andantino M.M. ♩ = 66.**

bless - ed ye bless - ed of My Fa - ther, in -

her - - it the king - - dom, in - her - - it the

king - dom pre-par'd for you, for — A you

from the foun - da - tion, the foun -

cresc. *fz*

da - tion of the world, in - her - it the

king - dom, in - her - it the king - dom pre -

par'd _____ for you be - fore the foun - da - tion of the

rall.

a tempo

world, in - her - it the king - dom, in -

a tempo

her - it the king - dom pre par'd _____ for

rall. **B** *Piu mosso*

you — be-fore the foun-da - tion of the world. Yea, it

Piu mosso **B** *M.M. ♩ = 112*

rall.

is your Fa - ther's good plea - sure to

give, to give you the king-dom, the king - dom pre -

par'd, pre - par'd for you, come,

p

come, come, come,

mf rall.

rall.

cresc.

dim. C Tempo I.

Come, ye bless-ed, ye bless-ed of my

C Tempo I.

dim.

Fa-ther, in-her-it the king-dom, the king-dom pre-par'd for

you, come, ye blessed, come, ye bless-ed, in-her-it the kingdom pre-

rit.

colla voce

par'd - for you from the foun-da-tion of the world.

a tempo

colla voce *legato*

rall.

No. 12b. Semi-Chorus (*Unaccompanied*).—"The Fining Pot is for Silver"

Tempo moderato

SOPR. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

ALTO *mf* The fi - ning pot is for sil - ver, and the fur - nace for

TENOR *mf* The fi - ning pot is for sil - ver, and the fur - nace for

BASS *mf* The fi - ning pot is for sil - ver, and the fur - nace for

PIANO *mf* **Tempo moderato M.M. = 88**

gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the

gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the

gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the

gold, the fi - ning pot is for sil - ver, and the fur - nace for gold;

Lord tri - eth the hearts, the Lord tri - eth the hearts, the Lord, the —

Lord tri - eth the hearts, the Lord tri - eth the hearts, the Lord,

Lord tri - eth the hearts, the Lord tri - eth the hearts, the Lord, the —

the hearts, tri - eth the hearts, the Lord

dim. *p* *cresc.*
 Lord tri - eth, tri - eth the hearts. The fi-ningpot is for sil-ver, the
dim. *p* *cresc.*
 tri - eth, tri - eth the hearts. The fi-ningpot is for sil-ver, the
dim. *p* *cresc.*
 Lord tri - eth, tri - eth the hearts. The fi-ningpot is for sil-ver, the
dim. *p* *cresc.*
 tri - eth, tri - eth the hearts. The fi - - ning for sil - ver, the

rall. *f a tempo*
 fur-nace for gold, the fi - ning pot is for sil - ver, and the
rall. *f a tempo*
 fur-nace for gold, — the fi - ning pot is for sil - ver, and the
rall. *f a tempo*
 fur-nace for gold, the fi - ning pot is for sil - ver, and the
rall. *f a tempo*
 fur - nace for gold, the fi - ning pot is for sil - ver, and the

p

fur - nace for gold; but the Lord, but the Lord tri - eth the

p

fur - nace for gold; but God the Lord tri - eth the

p

fur - nace for gold; but God the Lord tri - eth the

p

fur - nace for gold; but God the Lord tri - eth the

pp *dim.e rall.*

hearts, but the Lord, but the Lord tri - eth the hearts.

pp *dim.e rall.*

hearts, but God the Lord tri - eth the hearts.

pp *dim.e rall.*

hearts, but God the Lord tri - eth the hearts.

pp *dim.e rall.*

hearts, but God the Lord tri - eth the hearts.

No. 13. Air (SOPRANO). — "These are they which came"

ad lib. *rit.*

These are they, these are they which came out of great tri-bu - la - tion,

PIANO

ad lib. *rit.*

Andantino

a tempo

These are they — which came out of great tri - bu - la - tion,

Andantino M.M. ♩ = 60

a tempo

these are they which came — out of great tri-bu - la - tion,

*> rit.**a tempo**rit.**a tempo*

and have wash'd, have wash'd their

robes, and made them white in the blood of the

A

Lamb, and have wash'd their robes,

A

these, these are they, there-fore

accel. *Piu mosso*
f

Piu mosso
M.M. = 83

cresc. accel. *f*

are they be-fore the throne of God, and serve Him day and night in His

sostenuto *rit.* *dim.*

sostenuto *rit.* *dim.*

Tem-ple. And they shall shine as the

p *atempo* *f*

p *atempo cresc.* *f*

bright-ness of the firm-a-ment, and as the stars, the

cresc. *f*

stars for - ev - er, for - ev - er, and ev - er, for -

B

ev - er and ev - er, Shine for -

ev - er and ev - er, for - ev - er and ev - er, they shall

sostenuto

shine for - ev - er, shine for -

ev - er. These are they - which

rit. *a tempo* *rit.* **C** *Tempo I.*

rit. *a tempo sostenuto* *rit.* **C** *Tempo I.*

came out of great tri - bu - la - tion, these are they which

came out of great tri - bu - la - tion,

rit. *a tempo*

and have wash'd, have wash'd their robes, and made them

a tempo

white in the blood of the Lamb, these are

p

they, these are they.

pp rit. *a tempo* *r.h.*

No. 14. Duet.—"They shall hunger no more"

Allegretto

SOPRANO

PIANO

They shall hun - ger no more, they shall

Allegretto M.M. ♩=108

hun - ger no more, CONTRALTO

They shall hun - ger no more, they shall hun - ger no

Nei - ther shall they thirst a - ny - more, not thirst,

more, Nei - ther shall they thirst a - ny - more, not thirst,

nei - ther shall they thirst a - ny - more, not thirst,

nei - ther shall they thirst a - ny - more, not thirst,

They shall hun - ger no more, shall hun - ger no

They shall hun - ger no more, shall hun - ger no

legato

more, shall hun - ger no more, nei - ther

more, shall hun - ger no more, nei - ther

thirst, nei - ther shall the sun light on them an - y

thirst, nei - ther shall the sun light on them an - y

more, nor an - y heat, nor an - y

more, nor an - y heat, nor an - y

heat, nor an - y. heat. *rall.* **B a tempo**

heat, nor an - y. heat. And He that sit - teth

And He that sit - teth on the throne shall

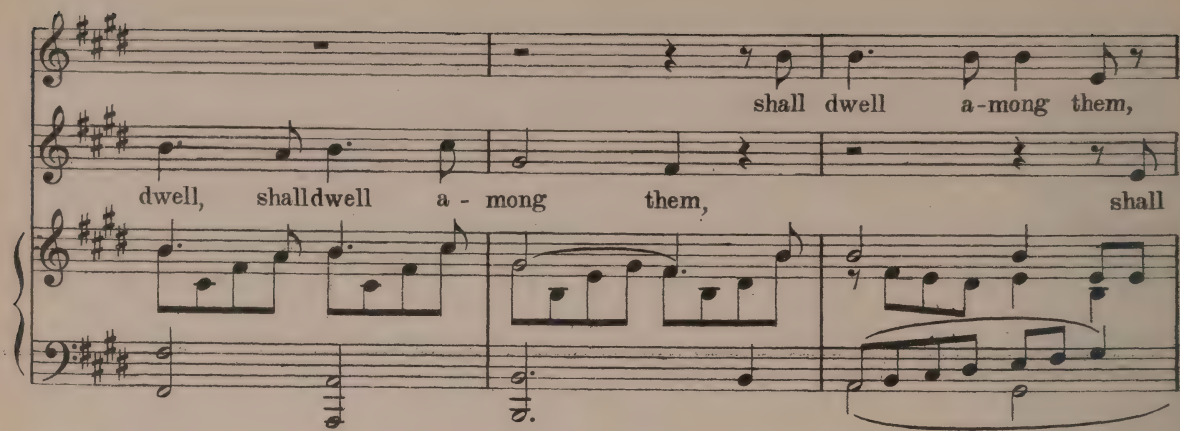
on the throne,

dwell a-mong them, shall dwell a-mong them,

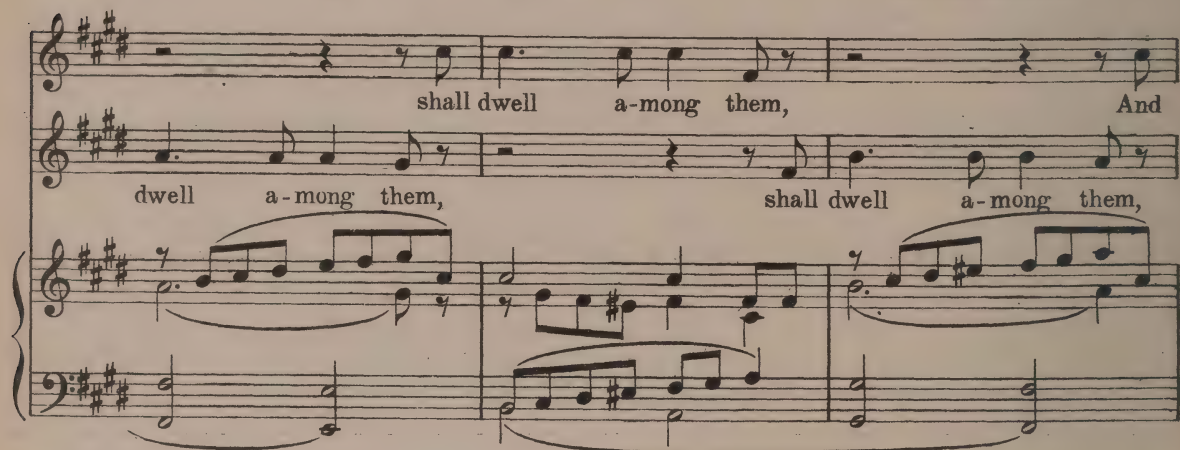
shall dwell a-mong them, shall

And He that sit - teth on the throne,

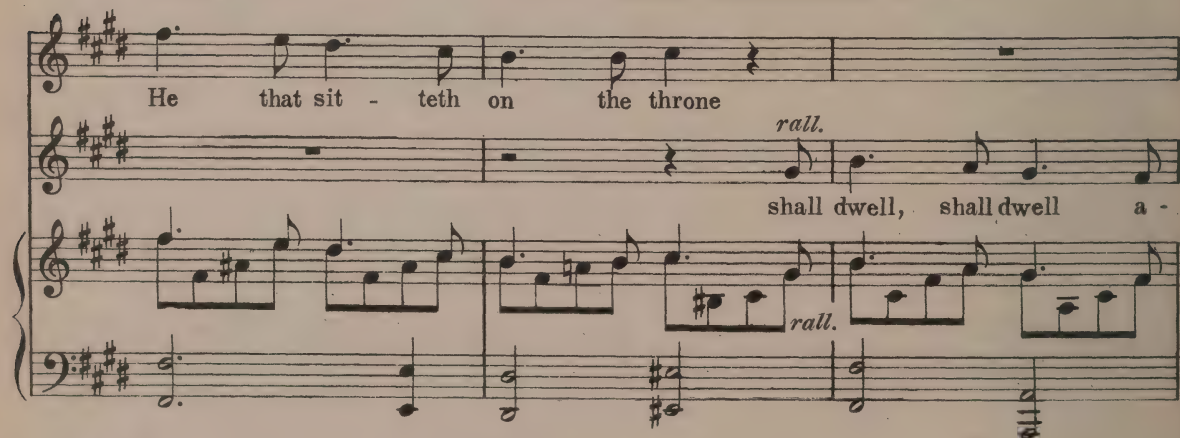
dwell a-mong them, shall



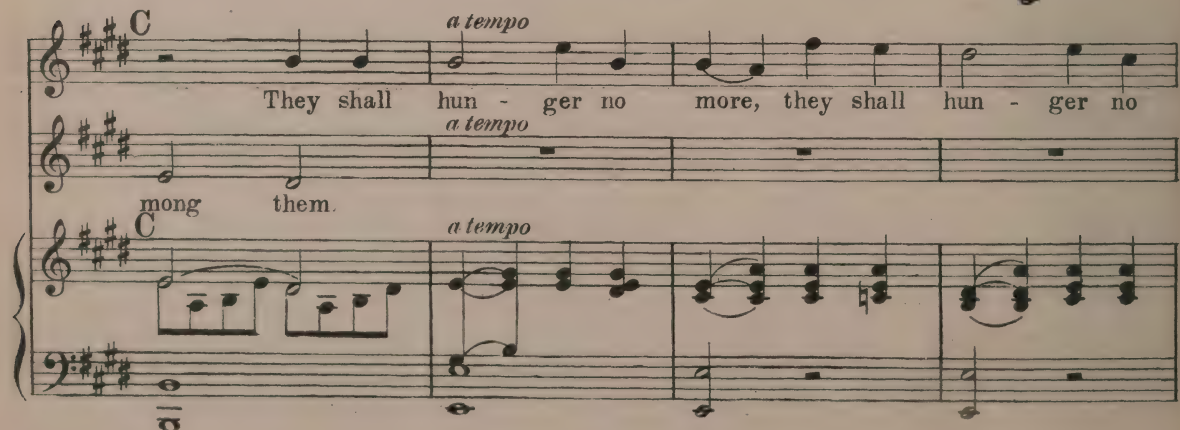
shall dwell a-mong them,
dwell, shall dwell a-mong them, shall



shall dwell a-mong them, And
dwell a-mong them, shall dwell a-mong them,



He that sit - teth on the throne *rall.*
shall dwell, shall dwell a -



a tempo
They shall hun - ger no more, they shall hun - ger no
a tempo
mong them. *a tempo*

more,
They shall hun - ger no more, they shall hun - ger no

nei - ther shall — they thirst, shall they thirst an - y
more, nei - ther shall they thirst, shall they thirst an - y

more, nei - ther shall — they thirst an - y
more, nei - ther shall — they thirst an - y
rall.
rall.
rall.

more.
more.
a tempo
rall.

No. 15. { Quartet and Chorus.*—"List! The Cherubic Host"
 { Bass Solo.—"I Heard the Voice of Harpers"

Moderato con grazia M M ♩ = 120

PIANO

QUARTET

A

1st SOPRANO

List! the che-ru-bic host, in thou - sand choirs,

2nd SOPRANO

List! the che-ru-bic host, in thou - sand choirs,

1st CONTRALTO

List! the che-ru-bic host, in thou - sand choirs,

2nd CONTRALTO

List! the che-ru-bic host, in thou - sand choirs,

A

p

mf *cresc.* *p*

Touch their im-mor-tal harps of gold - en wires, With

mf *cresc.* *p*

Touch their im-mor-tal harps of gold - en wires, With

mf *cresc.* *p*

Touch their im-mor-tal harps of gold - en wires, With

mf *p*

Touch their im-mor-tal harps of gold - en wires, With

f

those just spir - its that wear vic-tor-ious palms,

f

those just spir - its that wear vic-tor-ious palms,

f

those just spir - its that wear vic-tor-ious palms,

f

those just spir - its that wear vic-tor-ious palms,

mf *mf*

Sing - ing ev - er - last - ing-ly de - vout, de-vout and

mf *mf*

Sing - ing ev - er - last - ing-ly de - vout, de-vout and

mf *mf*

Sing - ing ev - er - last - ing-ly de - vout, de-vout and

mf *mf*

Sing - ing ev - er - last - ing-ly de - vout, de-vout and

rit. e dim. a tempo B
 Ho - ly psalms.
 rit. e dim. a tempo
 Ho - ly psalms.
 rit. e dim. a tempo
 Ho - ly psalms.
 rit. e dim. a tempo
 Ho - ly psalms.
 rit. a tempo
 dim. B
 p
 cresc.
 dim.

CHORUS

C 1st SOPRANO

List! the che - ru - bic host, in thou - sand choirs,

2nd SOPRANO

List! the che - ru - bic host, in thou - sand choirs,

1st CONTRALTO

List! the che - ru - bic host, in thou - sand choirs,

2nd CONTRALTO

List! the che - ru - bic host, in thou - sand choirs,

C

p

Touch their im - mortal harps of gold - en wires, With those just

Touch their im - mortal harps of gold - en wires, With those just

Touch their im - mortal harps of gold - en wires, With those just

Touch their im - mortal harps of gold - en wires, With those just

spir - its that wear vic - tor - ious palms, Sing - ing ev - er - last - ing - ly de -

spir - its that wear vic - tor - ious palms, Sing - ing ev - er - last - ing - ly de -

spir - its that wear vic - tor - ious palms, Sing - ing ev - er - last - ing - ly de -

spir - its that wear vic - tor - ious palms, Sing - ing ev - er - last - ing - ly de -

90

D

The musical score consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for the piano accompaniment. All staves are in G major (one sharp) and 4/4 time. The tempo is marked 'Andante' at the beginning. The lyrics are 'vout, de-vout and Ho - ly psalms.' repeated four times across the vocal staves. The piano part features arpeggiated chords and moving bass lines. Dynamic markings include 'mf' (mezzo-forte) and 'rit. e dim. a tempo' (ritardando e diminuendo a tempo). A large 'D' marking appears above the piano staff towards the end of the piece.

vout, de-vout and Ho - ly psalms.
vout, de-vout and Ho - ly psalms.
vout, de-vout and Ho - ly psalms.
vout, de-vout and Ho - ly psalms.

mf *rit. e dim. a tempo*

mf *rit. e dim. a tempo*

mf *rit. e dim. a tempo*

mf *rit. e dim. a tempo*

rit. e dim.

D

SOLO BASS

SOLO BASS

And I heard the voice of harp - ers,

harp - ing with their harps, And they sung—

as it were a new song, be-fore the throne, be-fore the

throne,

And

no

man could

learn

that—

song,

cresc.

but

they,

but

*dim.**rall.*

they

which were re - deemed,

they which

rall.

were

re - deemed.

*a tempo**a tempo*

SOLO SOPRANO

SOLO BASS

I heard the voice _____ of harp-ers

1st SOPRANO

List! the che-ru-bic host, list! the che-ru-bic host touch

2nd SOPRANO

List! the che-ru-bic host, list! the che-ru-bic host touch

CONTRALTO

List! the che-ru-bic host, list! the che-ru-bic host touch

p

their harps, their harps of gold - en

harp - - - ing with their harps, -

their im-mor-tal harps of gold - en wires, -

their im-mor-tal harps of gold - en wires, -

their im-mor-tal harps of gold - en wires, -

wires, _____ touch

I heard the voice _____ of harp-ers

List! the che-ru-bic host, list! the che-ru-bic host touch

List! the che-ru-bic host, list! the che-ru-bic host touch

List! the che-ru-bic host, list! the che-ru-bic host touch

dim.

p

mf

dim.

p

mf

dim.

p

mf

dim.

their im-mor-tal harps of gold-en wires, of gold-en

harp - ing with their harps, of harp - ers -

their im-mor-tal harps of gold-en wires, their harps of gold-en

their im-mor-tal harps of gold-en wires, their harps, their

their im-mor-tal harps of gold-en wires, their harps, their

rall.

a tempo

mf rall.

rall.

a tempo

mf

rall.

rall.

a tempo

p

rall.

a tempo

p

rall.

a tempo

p

rall.

a tempo

rall.

rall.

a tempo

rall.

a tempo *p rall.* *a tempo*

wires, of gold - en wires.

a tempo *p* *rall.* *a tempo*

harp - ing, harp - ing with their harps.

a tempo *pp* *rall.* *a tempo*

wires, of gold - en, gold - en wires.

a tempo *pp* *rall.* *a tempo*

harps of gold - en wires.

a tempo *pp* *rall.* *a tempo*

harps of gold - en wires.

a tempo *rall.* *a tempo*

No. 16. Chorus. "Great and Marvellous are Thy Works"

95

Allegro con brio

SOPR. *f* Great and mar-v'lous are Thy works, Lord God, great and mar-v'lous

ALTO Great and mar-v'lous are Thy works, Lord God, Thy works, great and mar-v'lous

TENOR Great and mar-v'lous are Thy works, Lord God, great and mar-v'lous

BASS Great and mar-v'lous are Thy works, Lord God, Thy works, great and mar-v'lous

PIANO *f* *Allegro con brio M.M. = 132*

are Thy works, Lord God, mar-v'lous are Thy works, Al - migh - ty

are Thy works, Lord God, Lord God, mar-v'lous are Thy works, Al - migh - ty

are Thy works, Lord God, mar-v'lous are Thy works, Al - migh - ty

are Thy works, Lord God, Lord God, mar-v'lous are Thy works, Al - migh - ty

God, Thy works, Al - migh - ty God, *A.* mar-v'lous are Thy works,

God, Thy works, Al - migh - ty God, mar-v'lous are Thy works,

God, Thy works, Al - migh - ty God, mar-v'lous are Thy works,

God, Thy works, Al - migh - ty God, *A.* are Thy works,

mar-v'lous are Thy works, just and true are Thy ways, Thou King of

mar-v'lous are Thy works, just and true are Thy ways, Thou King of

mar-v'lous are Thy works, just and true are Thy ways, Thou King of

are Thy works, just and true are Thy ways, Thou King of

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

saints, are Thy works, are Thy works, just and

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

Great and marv'lous are Thy works, Lord God,
Great and marv'lous are Thy works, Lord God, Lord God,
Great and marv'lous are Thy works, Lord God,
Great and marv'lous are Thy works, Lord God, Lord God,

cresc.

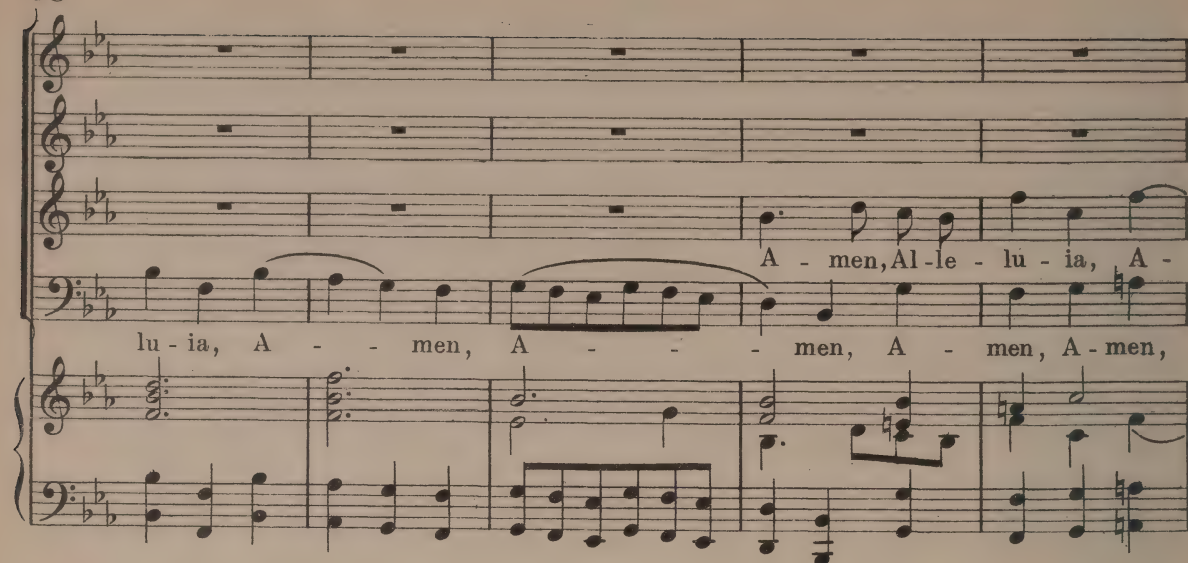
great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy

great and mar-v'lous are Thy works, Lord God, Lord God, mar-v'lous are Thy

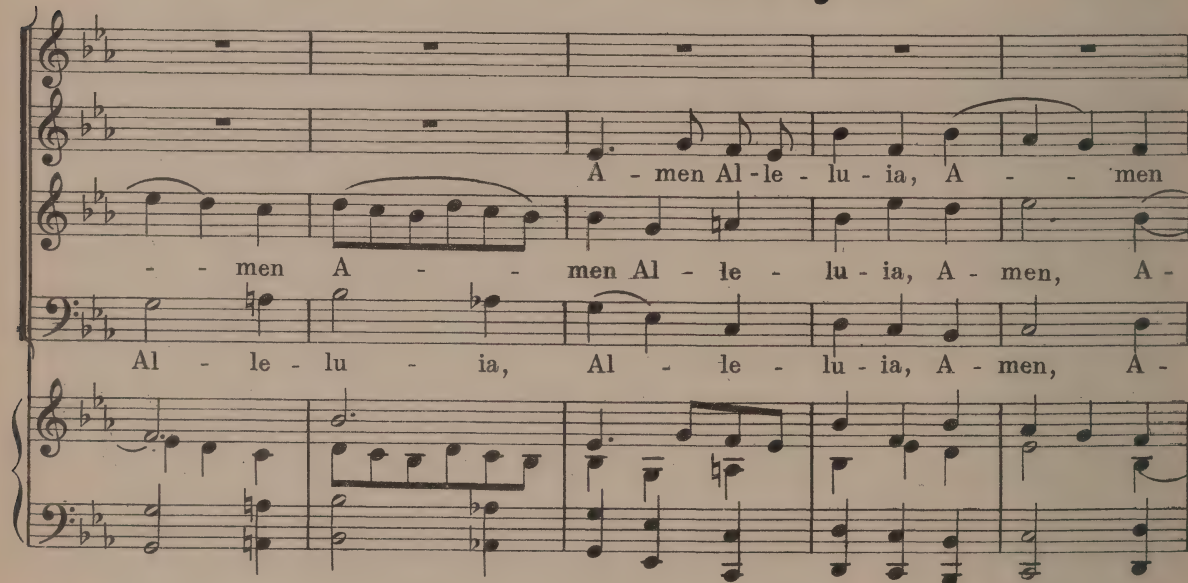
great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy

great and mar-v'lous are Thy works, Lord God, Lord God, mar-v'lous are Thy

works, Al - migh - ty God, Thy works, Al - migh - ty God,
works, Al - migh - ty God, Thy works, Al - migh - ty God,
works, Al - migh - ty God, Thy works, Al - migh - ty God,
works, Al - migh - ty God, Thy works, Thy works, Lord God, A - men, Al - le -



First system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat). The lyrics are: "lu - ia, A - - men, A - - men, A - men, A - men, A - men, Al - le - lu - ia, A -".



Second system of the musical score. The lyrics continue: "A - men Al - le - lu - ia, A - - men", "- - men A - - men Al - le - lu - ia, A - men, A -", "Al - le - lu - ia, Al - le - lu - ia, A - men, A -".



Third system of the musical score. The lyrics continue: "A - men, Al - le - lu - ia, A - - men, A -", "A - - men, A - - men, A - men, A -", "- - men, A - - men, A - men, A -", "men, A - men, Al - le - lu - ia, A - - men, A - men, A -". The system concludes with a *mf* (mezzo-forte) dynamic marking.

cresc.

men, A - - men, A - men,

cresc.

men, A - - men,

cresc.

A - - men, A - - men, A - -

cresc.

A - - men, A - - men, A - -

f

Al - le - lu - ia, A - men, A - men, A - - men,

f

Al - le - lu - ia, A - - men, A -

f

men, Al - le - lu - ia, A - - men,

f

men, A - men, Al - le - lu - ia, A - - men, A - -

A - men Al - le - lu - ia; A - - men, A - - men,

men Al - le - lu - ia, A - men, A - - men, A -

- - men, A - men, A - - men, A - -

[illegible]

men, A - men, A - men, A - le -

men, A - men, A - men, A - le -

men, A - men, A - men, A - le -

A - men, A - men,

A - men, A - men, Al - le - lu - ia, A -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 A - men, A - men, Al - le - lu - ia, A -

men, A - men, Al - le - lu - ia, A - men, A - men,
 ia, A - men, Al - le - lu - ia, A - men, A - men,
 ia, A - men, Al - le - lu - ia, A - men, A - men A - men, Al - le -
 men, A - men, Al - le - lu - ia, A - men, A - men, A -

D

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men,
 A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men,
 lu - ia, A - men, A - men, Al - le - lu - ia, A - men, Al - le -
 men, A - men,
 A - men, A - men, A - men, Al - le - lu - ia, A -

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men,
 A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men,
 lu - ia, A - men, A - men, A - men, A - men,
 men, A - men, A - men, A - men, A - men,

E

SOLO VOICES (*Unaccompanied*)

To Thee all An - gels cry a - loud, Mar-vel-ous are Thy

To Thee all An - gels cry a - loud, Mar-vel-ous are Thy

Mar-vel-ous are Thy

Mar-vel-ous are Thy

works, Lord God, The Heavens, and all the Powers there - in Mar-vel-ous

works, Lord God, The Heavens, and all the Powers there - in Mar-vel-ous

works, Lord God,

Mar-vel-ous

works, Lord God,

Mar-vel-ous

are Thy works, Lord God, To Thee Che - ru - bim and Se - ra - phim

are Thy works, Lord God, To Thee Che - ru - bim and Se - ra - phim

are Thy works, Lord God,

are Thy works, Lord God,

Mar-vel-ous are Thy works, Lord God, Con - tin - ual - ly do cry. —

Mar-vel-ous are Thy works, Lord God, Con - tin - ual - ly do cry. —

Mar-vel-ous are Thy works, Lord God,

Mar-vel-ous are Thy works, Lord God,

Mar-vel-ous are Thy works, Ho - ly, Ho - ly, Ho - ly,

Mar-vel-ous are Thy works, Ho - ly, Ho - ly, Ho - ly,

Mar-vel-ous are Thy works,

Mar-vel-ous are Thy works, Ho - ly,

Tpts.

Lord of Hosts, Ho - ly, Ho - ly, Ho - ly is the Lord of

Lord of Hosts, Ho - ly, Ho - ly, Ho - ly is the Lord of

Lord of Hosts, Ho - ly, Ho - ly, Ho - ly is the Lord of

Lord of Hosts, Ho - ly, Ho - ly, Ho - ly is the Lord of

* A Half-Note in $\frac{3}{2}$ time to be of the same value as a Dotted Half-Note in $\frac{3}{4}$ time.

Tempo I.

Hosts.

Before the moun-tains were brought

Hosts.

Before the moun-tains were brought

Before the moun-tains were brought

Hosts.

Before the moun-tains were brought

Tempo I.

*p**f*

forth, or the earth or world were made,

Thou art from ev-er-

forth, or the earth or world were made,

Thou art from ev-er-

forth, or the earth or world were made,

Thou art from ev-er-

forth, or the earth or world were made,

Thou art from ev-er-

last - ing,

Thou art from ev-er-last - ing. Great, great and mar-v'lous are Thy

last - ing,

Thou art from ev-er-last - ing. Great, great and mar-v'lous are Thy

last - ing, Thou

art from ev-er-last - ing. Great, great and mar-v'lous are Thy

last - ing,

Thou art from ev-er-last - ing. Great, great and mar-v'lous are Thy

works, Lord God, great and mar-v'lous are Thy works, Lord God,
works, Lord God, Thy works, great and mar-v'lous are Thy works, Lord God, Lord God,
works, Lord God, great and mar-v'lous are Thy works, Lord God,
works, Lord God, Thy works, great and mar-v'lous are Thy works, Lord God, Lord God,

mar-v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

mar-v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

mar-v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

mar-v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

The image displays a musical score for a hymn, likely 'Amen, Al-le-lu-ia'. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems, each beginning with a Roman numeral 'I' indicating the start of a new section or measure.

Vocal Parts:

- Soprano:** God, A - men, Al-le - lu - ia, Al-le-lu - ia, A - men, A -
- Alto:** God, A - - men, A - men, A - men, Al-le - lu - ia, A -
- Tenor:** A - men, Al-le - lu - - - ia, A - men, A - men, Al-le - lu - ia,
- Bass:** God, A - men, A - - men, A - men, Al-le - lu - ia,

Piano Accompaniment:

- The piano part consists of two staves (treble and bass clef).
- The right hand (treble clef) plays a melody with eighth and sixteenth notes, often accompanied by chords.
- The left hand (bass clef) provides a harmonic foundation with sustained chords and moving lines.

The score is presented on a single page with a light beige background. The musical notation is in black ink, and the lyrics are printed below the corresponding vocal staves. The overall layout is clean and professional, typical of a printed musical score.

men, A - men Al - le - lu - ia, Al - le - lu - ia, A - men, A -

men, A - - men, A - men, A - men, Al - le - lu - ia, A -

A - men, Al - le - lu - - ia, A - men, A - men, A - men, A -

A - - men, A - - men, A - men, A - men, A -

men, A - men, A - men,

men, A - men, A - men,

men, A - men, A - men,

men, A - men, A - men,

trem.

No. 6. Air (MEZZO SOPRANO).—"Eye Hath Not Seen"

107

Largo religioso

PIANO

Largo religioso M.M. $\text{♩} = 40$

Reeds

rall.

The piano introduction is in 3/4 time, marked 'Largo religioso' with a tempo of 40 beats per minute. It features a melody for reeds in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The introduction concludes with a 'rall.' (ritardando) marking.

Andantino religioso

Eye hath not seen, ear hath not heard, nei - ther hath

Andantino religioso M.M. $\text{♩} = 60$

The first line of the song is in 3/4 time, marked 'Andantino religioso' with a tempo of 60 beats per minute. The vocal line (Mezzo Soprano) is in the right hand, and the piano accompaniment is in the left hand. The lyrics are 'Eye hath not seen, ear hath not heard, nei - ther hath'.

en - ter'd in - to the heart of man the things which God, which

The second line of the song continues the melody. The lyrics are 'en - ter'd in - to the heart of man the things which God, which'.

God hath pre - par'd for them that love Him, for them that

The third line of the song continues the melody. The lyrics are 'God hath pre - par'd for them that love Him, for them that'.

love Him, the things which God hath pre - par'd, pre -

The fourth line of the song concludes the phrase. The lyrics are 'love Him, the things which God hath pre - par'd, pre -'.

Più mosso

par'd for them that love

Him.

Più mosso M.M. ♩ = 88

For

He hath pre - par'd for them a ci - ty, whose

build - er and ma - ker is God, He hath pre -

par'd, pre - par'd for them a ci - ty, whose

rall. Tempo I.

build - er and ma - ker is God. Eye hath not seen,

Tempo I.

hath not seen the things pre - par'd for them that love Him.

Tempo II.

There re - main - eth there - fore a rest for the

Tempo II.

peo - ple, the peo - ple of God; there - fore fear, — there - fore

fear — lest a - ny come short of it, there - fore

fear, there-fore fear, lest an - y come short of

it, lest an - y come short, come short of it. Eye hath not

rit. Tempo I.

Tempo I.

seen, ear hath not heard, neith-er have en - ter'd

in - to the heart of man the things which God hath pre -

par'd, pre - par'd for them that love Him.

rall. *pp*

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